



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

Transcribed by
DAVE WHITEHALL

THE *Return* OF THE HELLECASTERS

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Highlander Boogie

Written by John Jorgenson

Fast Boogie ♩ = 188 (♩ = ♩)

Bm



**A5

A

Gtr. 1 (John Jorgenson)

Musical notation for Gtr. 1 (John Jorgenson) in A Mixolydian. The staff shows a series of eighth and sixteenth notes with triplets, including bends and pick-hand techniques. Chord symbols G and D are indicated above the staff.

Tablature for Gtr. 1 (John Jorgenson). The staff shows fret numbers and techniques like bends and pick-hand techniques.

Gtr. 2 (Jerry Donahue)

Musical notation for Gtr. 2 (Jerry Donahue) in A Mixolydian. The staff shows a series of eighth and sixteenth notes with triplets, including bends and pick-hand techniques. Chord symbols G and D are indicated above the staff.

Tablature for Gtr. 2 (Jerry Donahue). The staff shows fret numbers and techniques like bends and pick-hand techniques.

Gtr. 3 (Will Ray)

play 2nd time only

Rhy. Fig. 1

Musical notation for Gtr. 3 (Will Ray) in A Mixolydian. The staff shows a series of eighth and sixteenth notes with triplets, including bends and pick-hand techniques. Chord symbols G and D are indicated above the staff.

Tablature for Gtr. 3 (Will Ray). The staff shows fret numbers and techniques like bends and pick-hand techniques.

*Key signature denotes A Mixolydian.

**Chord symbols reflect combined tonality.

A5

G

D

Musical notation for the second system in A Mixolydian. The staff shows a series of eighth and sixteenth notes with triplets, including bends and pick-hand techniques. Chord symbols A5, G, and D are indicated above the staff.

Tablature for the second system. The staff shows fret numbers and techniques like bends and pick-hand techniques.

Musical notation for the third system in A Mixolydian. The staff shows a series of eighth and sixteenth notes with triplets, including bends and pick-hand techniques. Chord symbols A5, G, and D are indicated above the staff.

Tablature for the third system. The staff shows fret numbers and techniques like bends and pick-hand techniques.

Musical notation for the fourth system in A Mixolydian. The staff shows a series of eighth and sixteenth notes with triplets, including bends and pick-hand techniques. Chord symbols A5, G, and D are indicated above the staff.

Tablature for the fourth system. The staff shows fret numbers and techniques like bends and pick-hand techniques.

End Rhy. Fig. 1

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B

N.C. E

N.C.

P.M.

P.M. on ⑥

P.M. on ⑥

mf P.M.

P.M.

*Key signature denotes E Mixolydian.

E

N.C.

P.M.

P.M. - 4

P.M.

Harm. - - -

[C] **A** **G** **D**

f

mf

Harm

A **G** **D**

mf

Harm

D

N.C. E N.C.

1. 2. G

P.M. P.M. P.M.

P.M. on ⑥

Harm.

E Guitar Solo (John Jorgenson)

Bm N.C. Bm N.C. Bm N.C.

Gtr. 1

f

P.H. P.H. P.M.

full

1/2 full

pick G# F#

Rhy. Fig. 2

Gtrs. 2 & 3

mf

Bm

N.C.

A

Bm

Gtrs. 2 & 3

1 1/2

semi-harm 1/2

T T T T T

(cont. in slash)

3

1/2 full

full

full

full

grad. slide

*Bend w/ fret hand.

F Guitar Solo (Will Ray)

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times, simile

A

End Rhy. Fig. 2

(Gtr. 3 cont. in notation)

Gtr. 1

loco

semi-harm. 1/4

full 1/2

grad. release

1/2

Gtr. 3

full

*w/ slide and B-bender

full

full

grad. bend

*w/ slide on L.H. unless noted.

[illegible]

* on R.11.

**** Slide positioned halfway between 8th & 9th frets**

*R.H. slide remains stationary, bouncing over bridge pickup, while left hand slides down the neck, starting on the 15th fret.

Ctr. 2

P.M. on 6

Gtr. 3

loco

mf

0 10 0 12 0 14 0 15 0 17 14 15 14 12 10 12 9 10 7 8 6 7

I

Gtr. 1

A N.C. A G D A

Gtr. 2

Gtr. 3

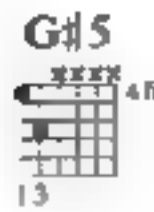
N.C. A G D A N.C.

The musical score for 'The Girl on the Boat' is presented in a system of five staves. The first staff is the vocal melody in treble clef, featuring a key signature of one sharp (F#) and a 2/4 time signature. It includes various musical notations such as eighth notes, quarter notes, and triplets, with lyrics written below. The second staff is the guitar accompaniment in treble clef, using a simplified notation system with numbers 0-4 for frets and 'x' for muted strings. The third staff is the vocal melody in bass clef, continuing the vocal line. The fourth staff is the guitar accompaniment in bass clef, also using simplified notation. The fifth staff is a continuation of the guitar accompaniment in bass clef. The score is divided into measures by vertical bar lines, and some measures contain specific performance instructions like 'Harm.' (Harmonics).

1

Peter Gunn

By Henry Mancini



A Intro

Private Eye Groove ♩ = 122

Gtr 1 (clean) Jerry Donahue

N.C.(E)

Gtrs. 1 & 2

Measures 1-8 of the Intro section. The score includes staves for Gtr 1 (clean), Gtrs. 1 & 2, Gtr 3 (clean), and a TAB section. The key signature is E Mixolydian (one sharp, F#). The tempo is 122 beats per minute. The score shows various guitar techniques including bends, vibrato, and fretting.

† Key signature denotes E Mixolydian

* Dime Faddyish twang is the result of headstock peg bends

B

N.C (E)

*Gtr 1

Gtr. 4 (clean)

Measures 9-16 of the B section. The score includes staves for Gtr. 4 (clean), Gtr 1, Gtr 2, Gtr 5, and a TAB section. The key signature is E Mixolydian (one sharp, F#). The tempo is 122 beats per minute. The score shows various guitar techniques including bends, vibrato, and fretting.

* 6-str. bass arr for gtr.

*Doubled w/ 6 str. bass (same octave)

* 6-str. bass plays lower notes of chords throughout.

End Rhy. Fig. 1

Gtr. 1 Rhy. Fig. 3 Gtr. 6 tacet

mp mf let ring 4

2 2 1 1 0 0 4 4 7 5 0 2 0 3 4 5 3 7 12 6 9 4 4 7 9 10 10 10 2 6 7 8 8 8

[illegible]

Chr. 1

End Rhy. Fig. 3

10 9 7 4 2 1
8 7 5 2 0 2
0 4 2 0 5 0 5 0 0 1 0 5 0 5

Qtrs. 4 & 5

The musical score for Qtrs. 4 & 5 consists of two staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains three measures of whole rests, followed by a measure with eighth notes. The bottom staff is a grand staff (treble and bass clefs) with three measures of whole rests, followed by a measure with eighth notes.

D Guitar Solo (Jerry Donahue)

Gtr. 5: w/ Riff A, 4 times

Gtr. 6: w/ Riff B, 4 times

N.C.(F#)

B7#9 N.C.

Sheet music for Gtr. 5 and Gtr. 4. The music is in D major (two sharps) and 4/4 time. It features various guitar techniques such as bends, releases, and fretting.

Gtr. 5: The first system shows a melodic line with a full bend (1/2) and a gradual bend (grad. bend) leading to a full bend. The second system shows a melodic line with a full bend (1/2) and a gradual bend (grad. bend) leading to a full bend. The third system shows a melodic line with a full bend (1/2) and a gradual bend (grad. bend) leading to a full bend. The fourth system shows a melodic line with a full bend (1/2) and a gradual bend (grad. bend) leading to a full bend.

Gtr. 4: The first system shows a melodic line with a full bend (1/2) and a gradual bend (grad. bend) leading to a full bend. The second system shows a melodic line with a full bend (1/2) and a gradual bend (grad. bend) leading to a full bend. The third system shows a melodic line with a full bend (1/2) and a gradual bend (grad. bend) leading to a full bend. The fourth system shows a melodic line with a full bend (1/2) and a gradual bend (grad. bend) leading to a full bend.

Annotations: "grad. bend", "ful", "1/2", "P.M. throughout", "Behind-the-nut bend", "grad. release", "w/ B bender", "ful", "let ring --", "pitch. O#".

Riff A Gtr. 5

Sheet music for Riff A, Gtr. 5. The music is in D major (two sharps) and 4/4 time. It features a melodic line with a full bend (1/2) and a gradual bend (grad. bend) leading to a full bend.

Annotations: "ful", "let ring --", "pitch. O#".

Riff B Gtr. 6

Sheet music for Riff B, Gtr. 6. The music is in D major (two sharps) and 4/4 time. It features a melodic line with a full bend (1/2) and a gradual bend (grad. bend) leading to a full bend.

Annotations: "P w/ chorus", "let ring throughout".

The image displays a musical score for the song "The Wind" by Gustav Mahler. It consists of three staves. The top staff is a vocal line in G major, marked "let ring" with a dashed line indicating a long note. The middle staff is a guitar line with fret numbers (e.g., 12, 13, 7, 8, 5, 9, 6, 0, 4, 7, 8, 0, 0, 7, 4, 0, 4, 7, 6, 3, 0) and a "full" marking with a slur. The bottom staff is a guitar line with fret numbers (e.g., 4, 5, 4, 2, 4, 5, 4, 2, 4, 5, 4, 3). The score includes dynamic markings like *mf* and a key signature of one sharp (F#).

E Guitar Solo (Will Ray)

Gr 5; w/ R.f.f.C. 4 lines

Guitar Solo (1st ending)

Gtr 5: w/ Riff C, 4 lines

Gtr 2

Gtr 1

w/ B bender

grad. release

Gtr. 1 tacet

Gtr. 2

full

1/2

mp

slight P.M.

5 6 4 4 3 2 1 1 0 0

4 4 3 2 2 4 4 3 3 2 2

RIT C
Gtr 5

The musical notation for guitar 5, Ritardando C, measures 1-2. The staff is in treble clef with a key signature of one sharp (F#). The first measure contains a series of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The second measure contains a series of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The tempo marking 'RIT C' is written above the staff.

TAB

The TAB notation for guitar 5, Ritardando C, measures 1-2. The first measure contains the sequence of fret numbers: 3 3 3 3 3 3 3 3 3. The second measure contains the sequence of fret numbers: 3 3 3 3 3 3 3 3 3. The tempo marking 'RIT C' is written above the staff.

let ring - - - -
1 1/2

slight P.M.

F Guitar Solo (John Jorgenson)
Gtr. 2 tacet

A N.C.

Gtr. 2

Gtr. 3

Gtr. 3
divisi w/ talk box

full

Gtrs. 4 & 5

slight P.M.

G Guitar Solo (Jeff Ross)
Gtr. 3 tacet

B

Gtr. 7

Gtr. 7 (clean)
divisi full

f * w/ Leslie

P.M.

* Rotating speaker effect

B5 *B7/D# F#m B5 N.C.

full

1/2 1/2

PM

*Bass plays D#. ** Played behind the beat.

B5 N.C. A#5 B5 A#5 B5 A#5 A5 G#5 G5 F#5 F5

Git 6

full

Git 1 w. Rhy Fig 2, E9 a mile

Git 4

mf

1/2 1/2 1/2 1/2

Git 3

Git 2

divisi

mf

Git 1

16 10

15 12

Git 2

1/2 1/2 1/2

E5 F5 F#5 G5 F9

Gtr. 1

Gtr 3

3

3

10 9 7 4 2 4

8 7 5 2 0 2

3 4

0 0 0 0 0 0 0 0 0 0

6 6 4 4 3 3 0 0

7 7

Gtr 1

Gtr 3

Gtr 4

Gtr 2 *divisi*

Gtr 2

3

3

1/2

0 0 1 0 0 0

0 0 0

0 1

0 0

N.C

trc

Gtr 1 *trc*

15 12

7

10 10 (10) 12 10

7 0 0 1/2 0 1/2 0 1/2

Gtr 4

Gtr 5

mp

16 10

16 15 (15)

4 4 6 0 0 0 1/2 1/2 1/2

Gtr 1

let ring

let ring

1/2

0 7 0 7 0

0 0 2 0 3 0 2 0 0 2 0 0 2

0 0 2 0 3 0 3 0 0 2 0 3 0 3

Gtr 3

Gtr 6 *divisi*

1/2

0 0 4 3 5 4

0 1

3 4

1 2

3 4

A Tempo

B⁷ B^b5Asus2 G⁴ Gsus⁴ F⁷(^b6) F⁷([#]11) E5 D

Gtr 1

let ring

let ring

rit.

Gtr 2

divisi

Gtr 3

rit.

mp

Gtrs 4 & 5

rit.

A5

E

full

full

full

full

full

full

full

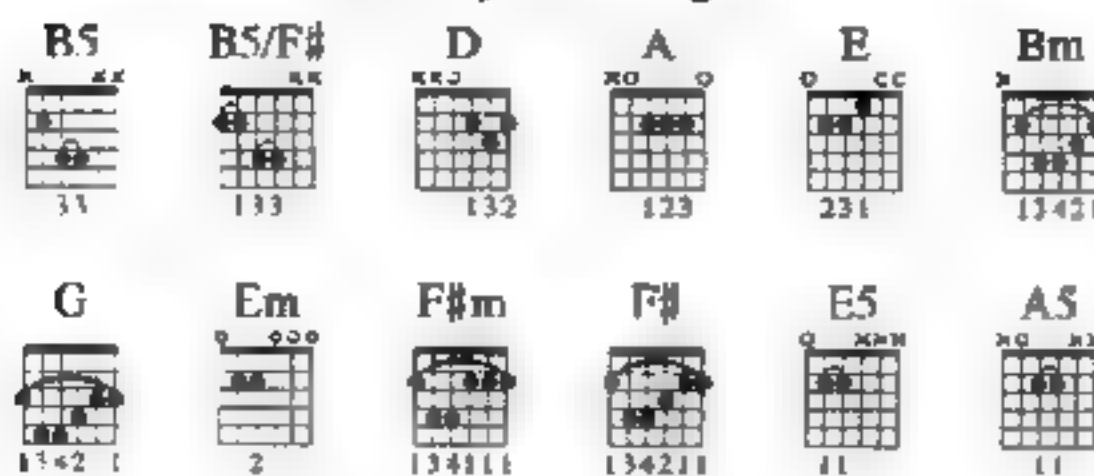
full

1/2

* Bend by applying pressure to neck behind the headstock

Back On Terra Firma

Written by John Jorgenson



A Intro

Solid Rock ♩ = 114

Bm

D/A

A

E

Bm

B5

(synth) Ctr 1 (dist.)

*Ctr 2 *mf*

*Piano and gtr act for one gtr

B5/F#

D

A

E

B

Bm
Rhy. Fig. 1

D

E

Bm

Ctr. 3 (dist.)

f

full

1/2

full

1/2

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1. **Bm** **D** **E** **G** **D** **Em**

2. **D** **Em** **C** **Bm** **Rhy Fig. 2**

End Rhy. Fig. 1

Gr 4 (clean)

mf

F#m **G** **Em** **F#** **Bm** **F#m** **G**

let ring

Em **A** **B** **C#** **D** **A** **G** **F#** **Em**

let ring

full

Bm A G A E5

ful. 1/2

D

Gr. 2 w/ Rhy. Fig. 1
Gr. 4 tacet

End Rhy. Fig. 2

Bm D E Bm

Gr. 3

Gr. 4 divisi

full 1/2 full

D E Bm D E G

1/2 1/2 1/2 full 1/2 1/2

E

Gtrs. 1 & 5: w/ Fil. 1

D Em E5 E A5 B5

Rhy. Fig. 3

Gr. 2

T.H.

fdbk.

Fil. 1

Gr. 1 *mf*

Gr. 5 *mf* divisi

T
A
B

Qtr 2 w/ Rhy Fig. 3. 8 1/2 times. simile

E

A5

B5

E

A5

End Rhy. Fig. 3

8va loco fdbk. fdbk. fdbk. *fdbk. Qtr. 1 Qtr. 3 divisi full

pitch: A# pitch: A *touch headstock to cabinet **volume swell

The first system of musical notation shows a guitar solo in E major. The melody is written on a treble clef staff with a key signature of one sharp (F#). The solo begins with a 'B5' chord and a 'grad. release' (gradual release) effect. The melody is characterized by a 'loco' (local) feel, with many notes being natural harmonics (indicated by parentheses around the note numbers). The solo is played with a 'fdbk.' (feedback) effect, which is indicated by a wavy line above the staff. The solo is divided into four measures, each with a specific fret number (10, 10, 10, 10) and a 'full' (full) effect. The solo ends with a 'Qtr. 1' (quarter note 1) and a 'Qtr. 3 divisi' (quarter note 3, divided) effect. The fretboard diagram below the staff shows the positions of the notes on the fretboard, with a 'pitch: A#' and 'pitch: A' label.

B5 E A5 Gtr 3 tacet Gtr 1

1 1/2 grad. release full full full full semi-harm. P.M. 1/4

The second system of musical notation continues the guitar solo. It begins with a 'B5' chord and a 'grad. release' (gradual release) effect. The melody is characterized by a 'loco' feel, with many notes being natural harmonics (indicated by parentheses around the note numbers). The solo is played with a 'fdbk.' (feedback) effect, which is indicated by a wavy line above the staff. The solo is divided into four measures, each with a specific fret number (10, 10, 10, 10) and a 'full' (full) effect. The solo ends with a 'Qtr. 1' (quarter note 1) and a 'Qtr. 3 divisi' (quarter note 3, divided) effect. The fretboard diagram below the staff shows the positions of the notes on the fretboard, with a 'pitch: A#' and 'pitch: A' label.

B5 E A5 8va

grad slide string noise mf full P.M.

The third system of musical notation continues the guitar solo. It begins with a 'B5' chord and a 'grad. release' (gradual release) effect. The melody is characterized by a 'loco' feel, with many notes being natural harmonics (indicated by parentheses around the note numbers). The solo is played with a 'fdbk.' (feedback) effect, which is indicated by a wavy line above the staff. The solo is divided into four measures, each with a specific fret number (10, 10, 10, 10) and a 'full' (full) effect. The solo ends with a 'Qtr. 1' (quarter note 1) and a 'Qtr. 3 divisi' (quarter note 3, divided) effect. The fretboard diagram below the staff shows the positions of the notes on the fretboard, with a 'pitch: A#' and 'pitch: A' label.

B5 8va loco

semi-harm.

The fourth system of musical notation continues the guitar solo. It begins with a 'B5' chord and a 'grad. release' (gradual release) effect. The melody is characterized by a 'loco' feel, with many notes being natural harmonics (indicated by parentheses around the note numbers). The solo is played with a 'fdbk.' (feedback) effect, which is indicated by a wavy line above the staff. The solo is divided into four measures, each with a specific fret number (10, 10, 10, 10) and a 'full' (full) effect. The solo ends with a 'Qtr. 1' (quarter note 1) and a 'Qtr. 3 divisi' (quarter note 3, divided) effect. The fretboard diagram below the staff shows the positions of the notes on the fretboard, with a 'pitch: A#' and 'pitch: A' label.

A5 B5 E

P.M. P.M. P.M. P.M. let ring

The fifth system of musical notation continues the guitar solo. It begins with a 'B5' chord and a 'grad. release' (gradual release) effect. The melody is characterized by a 'loco' feel, with many notes being natural harmonics (indicated by parentheses around the note numbers). The solo is played with a 'fdbk.' (feedback) effect, which is indicated by a wavy line above the staff. The solo is divided into four measures, each with a specific fret number (10, 10, 10, 10) and a 'full' (full) effect. The solo ends with a 'Qtr. 1' (quarter note 1) and a 'Qtr. 3 divisi' (quarter note 3, divided) effect. The fretboard diagram below the staff shows the positions of the notes on the fretboard, with a 'pitch: A#' and 'pitch: A' label.

The musical score for 'The Rose Tree' consists of two staves. The top staff is a treble clef melody in G major (one sharp). It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a single line with various note values, including eighth and sixteenth notes, and rests. It features several triplets and is marked with 'E' (Em chord) and 'A5' (A5 chord) above specific notes. The bottom staff is a guitar accompaniment. It starts with a treble clef and a key signature of one sharp. The first measure contains the fret numbers 0 3 5 7 6 3 0 3 5 7 6 3 0. The second measure contains 3 5 7 5. The third measure contains 3 5 3 5 3. The fourth measure contains 4 2 4 2. The fifth measure contains 4 8 2 0 2 3 2 0 2 3 2 0. The sixth measure contains 2 0 2. The bottom staff is marked with 'T' (D major chord) above the first two measures and 'E' (Em chord) above the third measure.

The first system of the musical score for 'The Wind' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a 'B5' dynamic marking. The melody features eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The bottom staff is in bass clef and contains a bass line with numbers (0, 2, 4) and fingerings (2, 3, 2, 0, 2) under the notes, suggesting a guitar or fretted instrument. The system concludes with an 'E' dynamic marking.

Musical score for guitar, showing a melody line and a fretboard diagram. The melody line is in G major, starting on A5 and moving up to B5. The fretboard diagram shows the corresponding fret numbers for each note.

full PH

loco

B5

key signature: G#

key signature: E

key signature: A5

key signature: B5

F

Gtr. 2: w/ Rhy Fig. 2

Bm F#m G Em F# Bm

Ctr 4

mf

7 6 7 7 0 6 7 7 0 (6) 4 4 2 3 2 0 8 0 2 3 2 3 7 7 0

let ring ——— 1

F#m G Em A D A

Em Bm A G A

E5 Bm D E

Gr. 2: w/ Rhy. Fig. 1, 1st 8 meas. only, simile

Bm D E Bm D E

G D Bm D E

Gr. 2: w/ Rhy. Fig. 1, simile

Bm D E Bm D E

8va

G

D

Em

D

Em

Gtr. 2

8va

1000



(fu.)

(14) 12

14 16 14 12 16 12 16 14 12 14

(14)



Gtr. 1

Gtr. 5

Gtr. 1
divisi

Begin Fade

Fade Out

Gtr. 5 tacet
Em

D



rit.

fbbk.



pitch: B

Gtr. 1

rit.

(fu.)



Sweet Dreams

Words and Music by Don Gibson

A Intro

Freely
N.C.(D)

Gtr. 1 (clean) Wild Ray

B

Slowly $\text{♩} = 57$
**G

A

D

Cadd9

mf mf mf w/ compression
 *vol. swells
 1/2 1/2 1/2 full
 4.3 3 2

T
A
B

Gtr. 2 (clean)

p let ring throughout

T
A
B

Gtr. 3 (clean)

p let ring throughout

T
A
B

*Manipulate guitar's volume control with right hand pinky.

**Chord symbols reflect combined tonality.

Bm7

D/A

G

A

D

Cadd9

rake , rake ,

w/ B bends

full

full

full

1.2 1.2 1.2 full full full
 4.3 4.3 4.3

T
A
B

Bm7 **D/A** **G** **C** **D**

3 *take 1* *w/ B bender* *let ring* *w/ B bender* *let ring*

6 7 5 3 5 6 7 5 7 1/2 7 7 7 7 (7) 2 4 5 6 6 full 6 full (5) full

G **D/F#** **Em** **G** **C**

let ring *Harm let ring* *full* *full* *grad. release*

3.2 3.2 4.3 1 1/2 (5) 0 0 0

G D G C G D

3 3 3 3

4,3

full full full

take-1

full (5) full (5)

C

Gtr. 1 G A/C#

1/2

full full full full full

Harm

Rhy. Fig. 1

Gtrs. 2 & 3

D

Cadd9

Bm

D/A

swing 1/2's throughout (♩ = ♩)

w/ slide throughout

L 3 J

let ring

4

G

A/C#

grad. bend

1/2

1/2

1/2

1/2

1/2

pp

f

rake 1

full

full

D

Cadd9

Bm(addb6)

D/A

grad slide

Harm.

*T.H.

1/2

1/2

*Harmonic sounded as contact is made with ① during bend release by middle finger of fretting hand.

G **C** **G** **D**

even $\frac{1}{2}$'s throughout

P.M. on (4) - - - - -

full full full full full full

End Rhy. Fig. 1

D Gtrs. 2 & 3: w/ Rhy. Fig. 1, same

G **A/C#**

Gtr. 1

8va

w/o slide

full full 1/2 1/2 full full full full grad. release full

12 14 12 14 12 11 12 12 11 12 14 12 0 15 0 0 0 15 15 15 15 14 14 14 12 X 12 15

D **Caddy**

8va

2 3 3 3

full 1 1/2

17 15 17 17 17 15 14 17 14 17 14 14 15 16 14 16 12 14 11 11 10 12

Bm loco **D/A**

full

12 11 10 12 11 10 12 10 12 11 9 11 9 10 7 9 7 5 7 5 4 5 4 2 4 2 0 0 4 2 0

King Arthur's Dream

Written by Jerry Donahue

A Intro

Slow and Majestic ♩ = 66

Ctr 1 (clean)
Jerry Donahue

G#m(add2/D#)

C#⁷₅

mf
let ring throughout

B

G#m/D#

C#m7

F#

E5

B5

Esus2

F#

E5

G#5

Emaj7

F#add2/A#

Badd4

G#m

Emaj7

B/D#

F#4/A

C#

Ctr 2: w/ Fill 1 3 times

E

F#4/A#

E

G#5

Bmaj7

Fill 1

Ctr 2 (clean)

p

C

F# E5 B5 Esus2 F# E5 G#5 Emaj7 F#add2/A# Badd4G#m Emaj7 B/D# F#A# C#/G#

Gtr 1

F# E5 B5 Esus2 F# E5 G#5 F#add2/A# Bsus4B E G#7 D#m A#m C#/G#

D

E mf G7 F#A# E7 G#5 Bmaj7

Gtr 1

P.M. on 6

P.M. on 6

P.M. on 6

Gtr 2

E G#m7 D#m/F# D#m A#m/C# C# G#m7

P.M. on 6

let ring

w/ slide grad. slide

E

F# E5 B5 Esus2 F# E5 G#5 Emaj7 F#add2/A# Badd4G#m Emaj7 B/D# F# A# C#/G#

Gtr

1/2 let ring — — — 1/2 let ring — — — let ring — — — let (2) ring

F# E5 B5 Esus2 F# E5 G#5 F#add2/A# Bsus4B E G#5 D#m A#m C#/G#

1/2 let ring — — — 1/2 let ring — — — mf

F

F# F#m(add2/D#) C#5

Gtr 2

fdbk. — — — fdbk

pitch: D# pitch: G#

Gtr. 1

let ring throughout

G

Gtr. 3 (dist.) G#m/D# C#m7 F# E5 B5 Bva Esus2

14 12 12 14 14 12

Gtr 1

1/2 let ring — — —

F# E5 G#5 Emaj7 F#add2/A# Badd4 G#m Emaj7 B/D# F#/A# C# G#

8va ---

F# E5 B5 Esus4 G#5 F#add2/A# B E G#5

8va ---

D#m A#m C#/G F# E5 B5 Esus2 F# E5 G#5 Emaj7 F#add2/A# Badd4 G#m Emaj7

loco 15ma loco 8va ---

pitch G#

Orange Blossom Special

Words and Music by Ervin T. Rouse



A

First $\text{♩} = 165$
N.C.(E7)

Gtr $\frac{1}{4}$ (elec.) John Jorgenson

Gtr 2 (acoustic)



ff
**w/ delay throughout
w/ clean tone

f

First system of musical notation for guitar, showing a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The notation includes a series of eighth and sixteenth notes, with a forte (**f**) dynamic marking.

*Key e.g. denotes E mixolydian

**delay length = ♩ Mix = 50% w/ single repeat; echoes shown in parenthesis in meas. 1-4

echo simile

Second system of musical notation for guitar, continuing the melody from the first system. It includes a treble clef, key signature of two sharps, and a 4/4 time signature. The notation includes a series of eighth and sixteenth notes, with a forte (**f**) dynamic marking. The text "echo simile" is written below the staff.

Third system of musical notation for guitar, continuing the melody. It includes a treble clef, key signature of two sharps, and a 4/4 time signature. The notation includes a series of eighth and sixteenth notes, with a forte (**f**) dynamic marking. Chord diagrams for D, E, and D are shown above the staff.

Fourth system of musical notation for guitar, continuing the melody. It includes a treble clef, key signature of two sharps, and a 4/4 time signature. The notation includes a series of eighth and sixteenth notes, with a forte (**f**) dynamic marking. Chord diagrams for E, D, E, and D are shown above the staff.

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Str. 2, w/ Rhy Fig. 1, throughout

G A G E



First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of chords and single notes, many with '+' signs above them. A 'diva' marking is present above the second measure. A '1000' marking is above the final measure. Below the staff is a tablature with two lines of fret numbers.

Tablature:

12	12	10	10	12	12	10	10	12	12	14	14	16	16	17	14	18	18	14	16	14	12	14	12	10	14	10	14	12	
13	13	11	11	13	13	11	11	13	13	14	14	16	16	16	14	15	14	15	14	16	14	13	14	13	11	13	11	14	12

Second system of musical notation. Treble clef, key signature of two sharps. The staff contains a sequence of chords and single notes. A 'normal picking' marking is present above the second measure. A 'P.M.' marking is present above the final measure. Below the staff is a tablature with two lines of fret numbers.

Tablature:

14	11	10	12	10	9	11	9	7	9	7	12	10	9	7	9	7	6	6	7	9	7	6	7	5	0	1	2	0
14	11	11	12	11	9	11	9	7	9	7	6																	

Third system of musical notation. Treble clef, key signature of two sharps. The staff contains a sequence of chords and single notes. A 'semi-harm.' marking is present above the first measure. A 'mp P.M.' marking is present above the second measure. A '-1/4' marking is present above the third measure. A 'w/bar - 1/4' marking is present above the fourth measure. A 'delay off' marking is present above the fifth measure. A 'let ring' marking is present above the sixth measure. Below the staff is a tablature with two lines of fret numbers.

Tablature:

1	2	0	1	2	0	1	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Fourth system of musical notation. Treble clef, key signature of two sharps. The staff contains a sequence of chords and single notes. A 'E' marking is present above the first measure. A 'A' marking is present above the second measure. A 'T' marking is present above the third measure. A 'T' marking is present above the fourth measure. Below the staff is a tablature with two lines of fret numbers.

Tablature:

9	9	10	9	9	7	6	4	3	2	2	2	4	2	4	7	12	7	4	7	12	7	4	7	12	7	4	7	12	7
9	9	11	9	8	7	6	5	4	2	2	2	4	2	4															

Fifth system of musical notation. Treble clef, key signature of two sharps. The staff contains a sequence of chords and single notes. A 'D' marking is present above the first measure. A 'E' marking is present above the second measure. A 'A' marking is present above the third measure. A 'grad. slide' marking is present above the fourth measure. Below the staff is a tablature with two lines of fret numbers.

Tablature:

4	7	12	7	4	7	12	7	4	7	12	7	4	7	12	7	5	9	14	9	6	9	14	9	6	9	14	9	5	9	13	9	11	9	7	9	12	X

Chord: D E

T T T T T T T T T T T T

4 7 12 7 4 7 11 7 4 7 9 7 9 7 9 7 6 9 14 9 6 9 12 9 6 9 11 9 6 9 11 9

Chord: A E

T T

w/ dist.

0 5 7 9 12 9 7 5 0 5 7 9 12 9 7 5 0 5 7 9 12 9 7 9 10 9 7

11 9 7 9 11 9 7 9 7

T T T T T T T T T T T T

0 4 5 7 10 7 5 4 0 4 5 7 10 7 5 4 0 4 5 7 10 7 5 7 0 7 5 0 5 7 9 12 9 7 5 0 5 7 9 12 9 7 5

Chord: D/F A E A

8va

T T T T T T T T T T T T

0 5 7 9 12 9 10 12 14 12 10 17 14 10 14 17 14 10 12 17 12 9 12 17 12 9 12 16 12 10 12 16 12 10 12 17 12 22

grad. slide

finger.ing. 1 2 4 ① 1 2 4 ① 4 2

Chord: E

*Gtr. 3 (Jerry Donahue)

Gtr. 1 tacet

Harm.

let ring

let ring

full 1/2

full

full

full

ff full

loco

5 (5) (5)

14 14 (11) 10 13 13

The musical score for "Chicken Pickin'" is presented in two systems. The top system features a treble clef staff with a key signature of two sharps (F# and C#). It begins with a D major chord, followed by a wavy line indicating a tremolo. A triplet of eighth notes is marked with a "-3" above it. The melody continues with eighth and sixteenth notes, including a "chicken pickin'" section with a wavy line and a "let ring" instruction. The bottom system shows a guitar fretboard diagram with six strings. It includes a tremolo section, a triplet of eighth notes, and a "chicken pickin'" section with a wavy line. The fretboard diagram shows fingerings for various notes, including a "let ring" instruction and a "hold bend" instruction. The score is labeled "Chicken Pickin'" and "Guitar".

let ring- hold bend

grad. release let ring- hold bend

ful 3/4 1/2 1/4

The image shows a musical score for the song "The Wind" by The Beatles. It includes a guitar part in E major and a bass part. The guitar part features a solo section with a wavy line indicating a vibrato or tremolo effect. The bass part includes a solo section with a wavy line indicating a vibrato or tremolo effect. The score is written for guitar and bass, with a key signature of one sharp (F#) and a common time signature (C).

ful

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

(0) 0 2 0 2 4 1 1 2 0 2 1 4 4 2 0 4 0 4 0 5 0 5 0 7 4 6 0 7 4 0

*Bend behind nut.

G

E

8va

let ring

*Bend and vibrate open notes behind the nut w/ left hand.

8va

grad. release

full hold bend 1/4 hold bend 1/2 1/4

8va

grad. bend full hold bend partial release 1/2 full hold bend

8va

full full hold bend 3/4 hold bend 1/2 1/4 hold bend

8va

full hold bend full hold bend full hold bend let ring full hold bend 1/2 full hold bend

8va

full loco 3

P.M. on 6

H

A H A D E

grad. bend

A D D/F#

let ring

* Bend open strings behind nut

E A

let ring

E A

let ring

D A

let ring

grad. slide

E A E

Gtr. 4 (Will Ray) neck pickup on

A.H. Ctr 3 *divisi* grad. slide

let ring 1/2 1/2 grad. contrary motion: bend fall full T T full

*Snap strings with thumb. **w/ R.H. slide throughout

Gtr 3 *taceti*

Gtr 4 grad. slide grad. slide w/ slides & B string bender throughout hold bend full

hold bend w/o B string bender full full

loco

P.M.

switch to bridge pickup w/ B string bender throughout hold bend hold bend

full full full full full

w/o slide let ring P.M. on (4)

P.M. on (4) PP f P.M. on (4)

P.M. on (4) rake - rake 1

w/ slide

A even J throughout

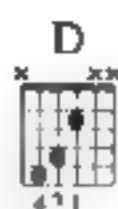
w/ slide P.M.

D E A

The image shows a musical score for guitar. The top staff is a standard musical notation with a treble clef, key signature of one sharp (F#), and a 2/4 time signature. It contains a melody line with various notes, rests, and accidentals. Above the staff, there are labels for different guitar parts: "Gtr 2" with a whole note E, "Gtr 3" with a whole note F#, and "Gtr 4" with a whole note Bb. Below the staff, there is a fretboard diagram showing the fret numbers for each string. The diagram is divided into three measures, corresponding to the measures in the musical notation above. The first measure shows frets 6, 9, 11, 10, 9, 11, 12, 11, 10. The second measure shows frets 7, 6, 5, 7, 9, 7, 9, 7, 9, 8, 7, 9. The third measure shows frets 8, 0, 9, 7, 0, 5, 7, 7, 6, 5, 0, 2, 0. The diagram ends with a double bar line and the word "GTR" written vertically.

5 Minutes To Spare

Written by John Jorgenson



A Intro

Heavy Rock Groove w/ Bebop Feel ♩ = 82 (♩ = ♩)

N.C.

B/F# E5

N.C.

B/F# E5

N.C.

B/F# E5

B/F# N.C.

Gtr 1 (dist) John Jorgenson

Lead guitar part for Gtr 1 (dist) John Jorgenson. The notation shows a series of eighth and sixteenth notes in the treble clef, with a heavy rock groove. The bass line consists of a simple eighth-note pattern (2-2-2-2-2) in the bass clef.

Gtr 2 (clean) Will Ray B/F# E5 N.C.

B/F# E5 N.C.

B/F# E5 N.C.

B/F# E5 N.C.

Gtr 1
divisi

let ring - - - - -

ful 1/2 full



Gtr 1 *F#m

F#m11

B A F#m

F#m

F#m11

(w/ clean tone)

let ring - - - - - 4 let ring - - -

1/4

let ring - - - - - 4 let ring - - -

* Chord symbols reflect combined tonality of organ and bass parts

G

F#m

F#m11

F#m

A

B

C#m

let ring - - - - -

1/2

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Gtr 5: w/ Fill 1, 2nd time

Gtr 1

D E F#5 E5 F#5 N.C. F#5 E5 F#5

Gtrs. 2 & 3 (Jerry & W1)

B A F#m E5 F#5 G

Gtr 2

Gtr 3
divisi

Fill 1

Gtr 5

TAB

To Coda ⊖

F#5 E5 F#5 F#m A B C#m D E F#m E5 F#m

C

Gtr 2 tacet A5 E/G# Gtr 3 tacet F#m E D5/A A/C#

Gtr 3 mp w/ slide

Gtr 4 p

D5/A E A5 E/G# F#m E

D

Gtr 4 track

F#m

E5

F#5

D5 A

*B7/D#

E

C#7#9

First system of musical notation. It includes a treble clef staff with a key signature of two sharps (F# and C#). The guitar part is written on a six-string staff with fret numbers. Chords D5 A, *B7/D#, E, C#7#9, F#m, E5, and F#5 are indicated above the staff. The guitar part features a sequence of notes: 2, 2, 4, 2, 6, 4, 1, 2, 4, 5, 5, 2, 5, 2, 4, 2, 4.

Second system of musical notation. It includes a treble clef staff with a key signature of two sharps (F# and C#). The guitar part is written on a six-string staff with fret numbers. Chords B, A, F#m, F#5, E5, F#5, and G are indicated above the staff. The guitar part features a sequence of notes: 2, 2, 5, 2, 4, 5, 2, 4, 2, 4, 2, 4.

* Root omitted

Third system of musical notation. It includes a treble clef staff with a key signature of two sharps (F# and C#). The guitar part is written on a six-string staff with fret numbers. Chords B, A, F#m, F#5, E5, F#5, and G are indicated above the staff. The guitar part features a sequence of notes: 2, 2, 5, 2, 4, 5, 2, 4, 2, 4, 2, 4.

Fourth system of musical notation. It includes a treble clef staff with a key signature of two sharps (F# and C#). The guitar part is written on a six-string staff with fret numbers. Chords F#5, E5, F#5, F#m, A, B, C#m, D, and E are indicated above the staff. The guitar part features a sequence of notes: 2, 2, 5, 2, 4, 5, 2, 4, 2, 4, 2, 4.

Fifth system of musical notation. It includes a treble clef staff with a key signature of two sharps (F# and C#). The guitar part is written on a six-string staff with fret numbers. Chords F#5, E5, F#5, F#m, A, B, C#m, D, and E are indicated above the staff. The guitar part features a sequence of notes: 2, 2, 5, 2, 4, 5, 2, 4, 2, 4, 2, 4.

Sixth system of musical notation. It includes a treble clef staff with a key signature of two sharps (F# and C#). The guitar part is written on a six-string staff with fret numbers. Chords F#5, E5, F#5, F#m, A, B, C#m, D, and E are indicated above the staff. The guitar part features a sequence of notes: 2, 2, 5, 2, 4, 5, 2, 4, 2, 4, 2, 4.

F#m B/F# E5 N.C.

B/F# Emaj7 N.C.

B/F# E5 N.C.

B/F# *Esus2 N.C

Gtr 1 (dist.)

Gtr 4

divisi

1/2 1/2

full

full

2

0 4

16 9

16 0

2 2 2 2 2

2 2 2 2 2

2 2 2 2 2

2 2 2 2 2

steady gliss.

w/ slide

(Gtr 4 cont. in slash)

Harm. — Harm. —

Harm. — Harm. —

full

full

12

12

5

6

0

4

4

7

9

* overall harmonic analysis

E Guitar Solo (Will Ray)

Double-Time (♩ = ♩) w/ Swing Feel (♩ ♩)

F#m

D

Gtr 4

Gtr. 1

w/ slide

7 6

7 6 5

4 4 3 4

4 2

4 2 4

4 2

4 2 4

2

2

5

12 (12) 9 10

E

F#m

PM

w/ slide on ③

12 10 9

12 10 9

11 10 9

11 10 9 9

7 0 7

0 0 5

4 0 4

2 2 2

1 2 6

6 5 6

D

E

w/ slide on ③

w/ slide

w/ slide

w/ slide

8va

full

w/ B bender

hold bend

4 7

7 7

7 6 9

9 9

9 6 11

10 11

9 13

12 13

12 13

12 13

15 17

15 17

17 17 17

17 17 17

17 18 18

17 19 10

18

F#m **F#** **A5** **F/G#** **F#5**

loco

w/o B bender

E5 **D** **A/C#** **D/A** **E**

full *w/ B bender throughout* *let ring - - -* *full* *let ring - - -* *full* *let ring - - -* *full*

A5 **E/G#** **F#5** **E5** **D/A**

Bva *loco* *let ring - - -* *full* *full* *full* *full* *w/ slide - - -*

B5 **E** **E** **C#** **C#7#9** *** F#m**

Guitar Solo (Jerry Donahue)

overd. Gtr 2 *full* *full* *w/ B bender full* *Gtr 2 divisi* *1/2 full*

*Chord symbols again reflect organ.

F#m **D** **E** **F#m**

let ring *1/2* *let ring* *ful* *hold bend* *full* *grad release* *1/2*

* Davis notation used to illustrate independent motion of bends.

62

Guitar Solo (John Jorgenson)

E
8va

C#7

F#m

Gtr 2, loco

Gtr 5

Gtr 5 (dist.)
divisi
grad. full
bend

let ring - 1

full

full

let ring

mp f

*Bend behind nut

D

E

F#m

1/4

F#m

full

let ring - - - -

full

hold bend

D

E

F#m

A

8va

loco

1/2

E

F#m

E

D

A

Gtr 2 w/ Rhy Fig 1, 3 times
 B/F# E5 N.C. B/F# E5 N.C. Gtr 1 B/F# E5 N.C. Gtr 1 B/F# E5 N.C. B/F# E5 N.C.

< mf < mp f 3 fdbk. full 1/2 full 1/2 full

full grad release rake 12 (12) 6 0 (0) (0) (0) (0) full

End Rhy. Fig. 1
 Gtr 2 Gtr 3 Gtr 3 divider full mf

B/F# E5 N.C. B/F# E5 N.C. B/F# E5 N.C. B/F# E5 N.C. B/F# E5 N.C.

w/ clean tone 1/2 full 1/2 full rake rake

full grad bend full full full

7 12 (12) 10

B/F# E5 N.C. B/F# E5 N.C. B/F# E5 N.C. B/F# E5 N.C. B/F# E5 N.C.

full hold bend grad. release full full

4 (7) (4) (4) 7 4 2 4 full

8va full full

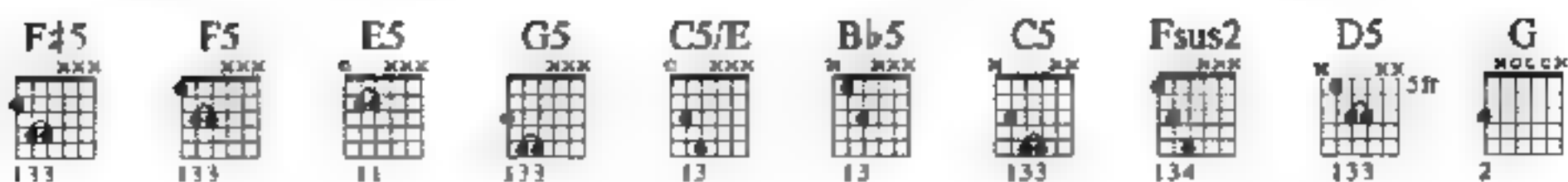
A.H. full full

17 (17) 10 (10)

* Tapped tr. I

Rockin' The Dog

Written by Jerry Donahue



A Intro Freely (♩ = 100-140) F#7add4

Gtr. 1 (clean) John Jorgenson

Gtr. 2 (clean) F#5

Gtr. 3 (clean) Will Ray

Gtr. 4 (clean) Jerry Donahue

clean tone, w/ chorus, fade in, p, mf, let ring, f, rake, full, full

*A.H. (15th & 16th frets of top 4 strings, producing harmonics on D & G strings)

Gtr. 4 (clean) Jerry Donahue

*w/ R.H. slide, grad. slide, f, accel., let ring, rlx.

*Start slide at bridge

Funky Tango ♩ = 115

(cont. in notation) G5 F5 G5 F5 G5 F5 G5 N.C.

Gtr. 3, Gtr. 4, Gtr. 1, Gtr. 2

divisi, full, grad. bend, 1 1/2, 1/2, T, T, mf, w/ slide

B Melody

G5 C5/E G5 F5 G5 C5

let ring — grad. bend full 1/2 — hold bend — let ring — — grad. bend — grad. release — let ring — —

2 1 (2) (2) 2 (2) full (3) 1/2 1/2

Rhy. Fig. 1

*Divisi notation used to better illustrate duration and independent motion of notes within the melody

C5/E F#us2 G5 C5 D5 Bb5

let ring — grad. bend full — hold bend — grad. release — grad. bend *full

(2) 3 1 0 1 0 2 2 (2) 1 1 0 1 0 3 (4)

C5 F5 G5

grad. bend full — let ring —

(3) 2 0 0 1 0 1 0 0 1 3 2 0 0 1 5 0 5 3 5 3 2 0 0 1

Gtr. 3 (dist.) 7

Gtr. 4 divisi 10 15

End Rhy. Fig. 1

Gtr 2: w. Rhy. Fig. 1, 1st 10 meas. only

G5

D

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part at the top and a piano part below it, both with detailed annotations.

Guitar Part:

- Chords:** G5, F5, G5, D, G5.
- Annotations:** "End Rhy. Fill 1", "Rhy. Fig. 2", "Cir 1 (w/o chorus)", "Cir 1", "Ltr 3 (w/o chorus)", "full", "hold head", "light P.M. on ③".
- Staff:** Treble clef, standard musical notation with various ornaments and dynamics.

Piano Part:

- Chords:** C5/E, F5, G5, F5.
- Annotations:** "semi-harm", "P.M. on ④", "full", "1/2", "P.M. on ④".
- Staff:** Treble clef, standard musical notation with various ornaments and dynamics.

The score is presented in a clear, professional layout, suitable for a music book or a digital score display.

5ma loco 8va loco

C5/E F5sus2 G5 F5

1/2 P.H. full full P.H.

patch: F E G5 C5 D5 B75 C5 F5

G5 F5 G5

Gtr 2: w/ Rhy Fig. 2, simple

G5 C5/E F5

Gtr 1 Gtr 3 grad slide

F5 G5

*R.H. slide grad slide

C5 C5/E F5sus2 G5 F5 G5 C5

Gtr 3

w/ D bender throughout

full 1/2 full

let ring full full full

Gtr 1 Gtr 4 divisi

full 1/2 full 1/2 full full full

*Tuned an octave lower than guitar.

Gtr 3 *8va* **C5** **G5**

Gtr 4

Gtr 5

L.H. slide

1/2 **full** **1/2** **1/2**

10 **17** **15** **17** **15** **13** **15** **13** **11** **15** **13** **11**

10 **8** **11** **8** **11** **8** **8** **8** **6** **6**

5 **3** **6** **3** **1**

15 **13** **12** **15** **12** **15** **11** **10** **11** **10** **8**

12 **10** **12** **10** **8**

15 **13** **12** **12** **10** **12** **12** **13**

10

Qtr. 2 & 6 **D5** **C5** **G**

Gtr 3 **Gtr 7** *divisi*

Gtr 5 **Gtr 4** *divisi*

L.H. slide ***R.H. & L.H. slides** **L.H. slide**

1/4 **full** **2** **2** **1 1/2** **1/2** **full 1/2 full**

(3) **0** **3** **0** **(0)** **(0)** **(0)** **(0)** **(0)**

5 **5** **2** **2**

7 **5** **0** **7** **6** **0** **7** **(3)**

5 **3**

10 **9** **8** **6** **7** **(7 10) 7** **(8 11) 8** **(9 12) 9** **(13 16) 13** **(10 14) 10** **9**

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*Two-handed trill with R.H. & L.H. ring slides

Hellecaster Stomp

Written by Will Ray

A

Lively ♩ = 140 (♩ ♩ ♩)

* N.C. (A7)

(D7)

(A7)

(D7)

(A7)

Gtr. 1 (clean)

f

TAB

9 8 7 7 14 13 12 9 8 7 7 14 13 12 9 8 7 7

10 9 8 8 15 14 13 10 9 8 8 15 14 13 10 9 8 8

Gtr. 2 (clean)

let ring -

let ring -

TAB

2 7 9 8 7 7 14 13 12 9 8 7 7 14 13 12 9 8 7 7

7 8 7 7 12 11 10 7 8 7 7 12 11 10 7 8 7 7

4 7 6 4 7 6 4 7 6

* Chord symbols represent suggested tonality.

(D7)

(E7)

(A7)

N.C.

(A7)

(D7)

Bva

loco

grad. slide

14 14 14 16 16 12 14 12 10 12 (12) 10 9 8 7 7 14 13 12

15 16 14 14 12 13 9 10 9 8 8 7 7 15 14 13

10 10 10 12 12 10 12 9 10 7 9 9 9 9 17 9 8 7 7 14 13 12 12

12 12 12 14 14 14 14 11 10 11 9 9 9 16 9 8 7 7 14 13 12 12

14 14 14 13 13 14 12 12 11 12 11 9 9 16 9 8 7 7 14 13 12 12

4

(A7) (D7) (A7) (D7) (E7) (A7) N.C. loco

First system of guitar notation. The treble staff contains a melodic line with various chords indicated above it: (A7), (D7), (A7), (D7), (E7), and (A7) N.C. The bass staff contains fret numbers for the left hand. A triplet of eighth notes is marked with a '3' over it. The word 'loco' is written at the end of the system.

Guitar Solo (Will Ray)
N.C. (A7) (D7) (B7)

Second system of guitar notation, labeled 'Guitar Solo (Will Ray)'. It begins with 'N.C. (A7)'. The treble staff shows a melodic line with chords (A7), (D7), and (B7) indicated. The bass staff shows fret numbers. A triplet of eighth notes is marked with a '3' over it.

(E7)

Third system of guitar notation. The treble staff shows a melodic line with an (E7) chord indicated. The bass staff shows fret numbers. A triplet of eighth notes is marked with a '3' over it.

(A7) (D7) (D#7) (A7)

Harm. Harm.

Fourth system of guitar notation. The treble staff shows a melodic line with chords (A7), (D7), (D#7), and (A7) indicated. The bass staff shows fret numbers. The word 'Harm.' is written twice above the bass staff. A triplet of eighth notes is marked with a '3' over it.

(D7) (D#7)(E7)

full

Fifth system of guitar notation. The treble staff shows a melodic line with chords (D7), (D#7), and (E7) indicated. The bass staff shows fret numbers. The word 'full' is written above the bass staff. A triplet of eighth notes is marked with a '3' over it.

The image shows a musical score for the song "The Wind" by The Beatles. It includes a guitar part on a treble clef staff and a bass part on a bass clef staff. The guitar part features a key signature of two sharps (F# and C#) and a 12/8 time signature. Chords (A7) and (E7) are indicated above the staff. The bass part includes a "w/ slide" instruction and a tablature line with fret numbers. The score is divided into four measures, with the final measure containing a double bar line and a key signature change to one sharp (F#).

The image shows the musical notation for the guitar solo in 'Sweet Home Alabama'. The top staff is in treble clef with a key signature of two sharps (F# and C#). It features a series of eighth and sixteenth notes, including triplets and a slide. Chord symbols (D7) and (B7) are placed above the staff. The bottom staff shows the fretboard positions for the solo, with numbers 1 through 10 indicating the frets. The notation includes a 'w/ slide' instruction and a 'full' instruction with an upward arrow.

[illegible]

Bva

(A7) (D7) (D#°7)

w. slide

w/ B bender ful. ful.

14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

C Guitar Solo (John Jorgenson)
N.C. (E7)

(A7)

Bva

Gr. 2 loco

* grad. slide

14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

(A7) (D7) (D#°7) (A7) (E7)

Bva even

14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

(A7) (E7)

Nvg loco

14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

(A7) (D7) (D#°7) (A7) (E7)

14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

(A7) (D7)

14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

(B7)

(E7)



Guitar Solo (Jerry Donahue)

N.C.(E7)

(A7)

(D7)

(D#°7)

(A7)

(E7)

(A7)

Gtr. 2

loco

8va (D7) loco

1/2 hold bend 1 1/2 let ring full hold bend

(B7) (E7)

let ring 1/2 1/2 1/2 full

(A7)

1/2 full grad. bend full let ring

(D7) (D#7) (A7) (E7) (A7) N.C. (drum break)

let ring 1 1/2 hold bend 1/2 full full

E N.C.(A7) (D7) (D7)

N.C.(A7) (D7) (D7)

let ring

let ring

(A7)

(D7)

(E7)

(A7)

N.C.

(A7)

8va

1000

First system of guitar notation. The top staff shows a melodic line in treble clef with a key signature of two sharps (F# and C#). The bottom staff shows the fretboard with fingerings: 9, 10, 8, 7, 7, 14, 14, 14, 16, 15, 12, 14, 15, 12, 14, 10, 12, 12, 12, 10, 8, 7, 7.

Second system of guitar notation. The top staff continues the melodic line. The bottom staff shows fingerings: 9, 10, 8, 7, 7, 10, 10, 10, 12, 12, 14, 14, 14, 13, 12, 11, 11, 10, 10, 9, 7, 9, 9, 9, 9, 17, 16, 8, 8, 7, 7.

(D7)

(A7)

(D7)

(A7)

(D7)

(E7)

(A7)

8va

Third system of guitar notation. The top staff shows a melodic line. The bottom staff shows fingerings: 14, 13, 12, 16, 14, 13, 0, 8, 7, 7, 14, 13, 12, 0, 8, 7, 7, 14, 14, 14, 16, 10, 12.

Fourth system of guitar notation. The top staff shows a melodic line. The bottom staff shows fingerings: 14, 13, 12, 12, 11, 10, 12, 14, 13, 0, 8, 7, 7, 16, 13, 15, 12, 15, 0, 8, 7, 7, 10, 10, 10, 12, 12, 14, 14, 14.

N.C.

8va

1000

A13

8va

Fifth system of guitar notation. The top staff shows a melodic line. The bottom staff shows fingerings: 14, 15, 12, 14, 13, 14, 2, 2, 2, 2, 0, 0, 4, 4, 5, 6, 5, 7, 0, 7, 0, 7, 5, 5, 14, 14, 14, 14.

Sixth system of guitar notation. The top staff shows a melodic line. The bottom staff shows fingerings: 10, 12, 12, 11, 11, 12, 9, 10, 10, 11, 10, 11, 7, 7, 5, 5, 4, 4, 5, 5, 0, 0, 1, 2, 4, 2, 2, 4, 5, 4, 2, 2, 4, 2, 2, 10, 10, 10, 11, 11, 11.

Passion

Written by Tonino Baliardo, Maurice Baliardo, Andre Reyes, Jacques Baliardo,
Nicholas Reyes, Chico Bouchikhi and Dominique Droin

A Intro

Slow and Mysterious $\text{♩} = 54$

F#m(addb6)

E₆⁷

B

F#m(addb6)

E₆⁷

Gtr. 2 (dist.)

ff 1/2 fdbk. loco

Gtr. 1 (clean)

mf let ring throughout Rhy. Fig. 1 pitch. A

F#m(addb6)

E₆⁷

*Dma9/A

E₆⁷

w/ bar w/ bar P.H. -1 1/2 w/ bar -1/2 P.M. 3 3

*Bass plays D

C

Gtr. 1. w/ Rhy. Fig. 1, same

Aadd9 F#m(addb6) E₆⁷ F#m(addb6)

End Rhy. Fig. 1

Rhy. Fig. 2

Gtr. 3 (clean)

mp w/ chorus

E Guitar Solo

Gtrs. 1 & 3 w/ Rhy. Figs. 1 & 2, simile

F#m(addb6) 15ma

E₆⁷

F#m(addb6)

15ma

loco

musical notation for guitar solo, measures 1-12, including fret numbers and dynamics like P.H. and full.

pitch: G

pitch: E

musical notation for guitar solo, measures 13-24, including fret numbers and dynamics like semi-harm. and w. bar.

pitch: G

pitch: E

musical notation for guitar solo, measures 25-36, including fret numbers and dynamics like grad. slide and full.

pitch: G

pitch: E

musical notation for guitar solo, measures 37-48, including fret numbers and dynamics like full and T.

pitch: G

pitch: E

musical notation for guitar solo, measures 49-60, including fret numbers and dynamics like full and T.

pitch: G

pitch: E

musical notation for guitar solo, measures 61-72, including fret numbers and dynamics like full and T.

pitch: G

pitch: E

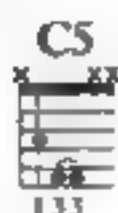
*tapped trill

Help I've Fallen (And I Can't Get Up)

Written by Will Ray

A Intro

Moderate Rock ♩ = 112



Gtr 1 (clean)

N.C.(E)

(Em)

(E)

(Em)

First system of guitar notation for the Intro. It includes a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is written in eighth and quarter notes. Below the staff is a tablature line with fret numbers (2, 4, 4, 6, 2, 4, 4, 6, 2, 4, 4, 6, 2, 4). The dynamics *f* and *mf* are indicated.

Gtr 2 (clean) Will Ray

Second system of guitar notation for the Intro. It includes a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is written in eighth and quarter notes. Below the staff is a tablature line with fret numbers (2, 4, 4, 6, 2, 4, 4, 6, 2, 4, 4, 6, 2, 4). The dynamics *f* and *mf* are indicated.

B

(E)

(A7)

Third system of guitar notation for section B. It includes a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is written in eighth and quarter notes. Below the staff is a tablature line with fret numbers (2, 4, 4, 6, 2, 4, 4, 6, 2, 4, 4, 6, 2, 4). The dynamics *f* and *mf* are indicated.

Fourth system of guitar notation for section B. It includes a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is written in eighth and quarter notes. Below the staff is a tablature line with fret numbers (2, 4, 4, 6, 2, 4, 4, 6, 2, 4, 4, 6, 2, 4). The dynamics *f* and *mf* are indicated.

(E)

(C#m)

Fifth system of guitar notation for section B. It includes a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is written in eighth and quarter notes. Below the staff is a tablature line with fret numbers (2, 4, 4, 6, 2, 4, 4, 6, 2, 4, 4, 6, 2, 4). The dynamics *f* and *mf* are indicated.

Sixth system of guitar notation for section B. It includes a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is written in eighth and quarter notes. Below the staff is a tablature line with fret numbers (2, 4, 4, 6, 2, 4, 4, 6, 2, 4, 4, 6, 2, 4). The dynamics *f* and *mf* are indicated.

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(B) (A7) (A4°7) N C (E)

Gtr 1

5va loco

1/2 1/2 1/2

Gtr 2

Gtr 3

full 1/2 1/2

Gtr 4 (clean)

Gtr 3 divisi

Gtr 2

Gtr 3 divisi

Gtr 4

Gtr 3 divisi

(B) (E) [C] *E7

1/2 1/2 1/2 3

1 1/2 1/2 3

full full 1/2

Rhy. Fig. 1

Gtr 4

P.M.

12 12 12

12 12 12

* Chord symbols reflect combined tonality.
 ** Divisi voices reverse for ease in reading.

System 1, measures 1-4. The key signature is three sharps (F#, C#, G#). The bass staff has a key signature of one sharp (F#). The music includes various fret numbers, accidentals, and a 'P.M.' (Palm Mute) section in measures 3 and 4.

System 2, measures 5-8. The key signature is three sharps (F#, C#, G#). The bass staff has a key signature of one sharp (F#). The music includes various fret numbers, accidentals, and a 'P.M.' (Palm Mute) section in measures 7 and 8. Chord symbols E7, C#m, and B are indicated above the staff.

A7

A#°7

8va

NC

Loco

Gtr 2

Gtr 3
divisi

Gtr 4

Gtr 3
divisi

P.M.

mf

E7

B7

E7

let ring -- - -

full

full

full

1/2

End Rhy. Fig. 1

P.M.

P.M.

[D] Bridge

Double-Time Feel (♩ = ♩)

G5

E

G5

Gtr 1

let ring

w/ B bender throughout

let ring

let ring

full

full

Gtr 4

Rhy. Fig. 2

mp

E

A5

B5

C5

D5

let ring

let ring

let ring

let ring

let ring

full hold bend

full hold bend

full hold bend

full hold bend

A5

full

full

full

hold bend

full

mf

mf

1/4

1/4

1/4

1/4

(cont. in slash)

Chord Progression: A5 B5 C5 D5

Gtr 4 *mp*

Gtr *f*

4-5 8 7 6 7 6 6 6 7 6 9 8 9 7 6 7 8 9 10 9 10 8 9 9 10 11 12 11 12 10 11

Gtr 2

6 7 6 7 6 9 9 9 9 10 9 10 11 12 11 12

Gtr. 3 w. P.B. I

E

End Double-Time Feel

(cont. in notation)

full full full full 1/2 1/2 w. bridge pickup on 1/2

10 10 10 12 10 (10) 9 10 (10) 11 (11) 9 11 9 9

ful. ful. ful. ful. 1/2 1/2

11 11 11 12 11 (11) 9 11 (11) 9 11 (11) 9 9 7 9

Fill 1

Gtr 3

1/2 1/2 1/2 1/2 1/2 1/2

TAB 1 2 3 4 5 6 7 8 9 10 11 12

E

Guitar Solo

E7

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, which end with a double bar line. The second system contains the next two measures, which conclude the piece. The melody is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The notes are primarily eighth and sixteenth notes, often beamed together. The lyrics 'The Rose Tree' are written below the first measure of the first system. The second system of the score includes a guitar accompaniment line with fret numbers (0, 3, 4, 2, 0, 4, 2, 0, 2, 0) and a bass line with fret numbers (4, 5, 2, 4, 5, 2, 4, 5, 4, 0, 5, 4, 0, 6, 4, 0, 6, 0, 9, 11, 0, 9, 11, 0, 9, 12, 0, 9).

4

slight P.M. throughout

slight P.M. throughout

A7

full

The image displays a musical score for the song "The Rose Tree." It consists of three staves. The top staff shows a guitar melody in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The middle staff contains guitar chords represented by numbers (12, 9, 10, 6, 7, 7, 7, 7, 7, 7, 7, 3, 5, 3, 3, 5, 5, 2, 5, 2, 5, 2, 0, 0, 5, 2, 3, 4, 4, 3). The bottom staff features a vocal line in treble clef. The lyrics "The Rose Tree" are written below the vocal line. The score is divided into three measures by vertical bar lines.

E7

C#m

876

switch to
neck pickup

w/ B binder

fel

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part features a complex melody with many accidentals and a key signature of three sharps (F#, C#, G#). The bass part provides a steady accompaniment with a key signature of one sharp (F#). The score is divided into measures, with some measures containing multiple notes and others being rests. The guitar part includes a section with a "switch to neck pickup" instruction and a section with a "w/ B bender" instruction. The bass part includes a section with a "full" instruction. The score is written in a standard musical notation style, with a treble clef for the guitar and a bass clef for the bass.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a vocal part. The guitar part is written in standard notation with a key signature of one sharp (F#) and a common time signature (C). The vocal part is written in standard notation with a key signature of one sharp (F#) and a common time signature (C). The score is divided into two systems. The first system shows the guitar part with a "B" chord and the vocal part with a "B" chord. The second system shows the guitar part with an "A7" chord and the vocal part with an "A7" chord. The guitar part includes a "let ring" instruction and a "w/ B bender" instruction. The vocal part includes a "full" instruction. The score is written for a guitar and a vocal part.

The musical score for "The Wind" by Peter Dinklage is presented in a three-staff format. The key signature is G major (one sharp) and the time signature is 4/4. The score begins with a piano introduction, followed by a main melody and a bass line. The piano introduction includes a "let ring" instruction and a "ff" (fortissimo) dynamic. The main melody is marked "full" and "1/2". The bass line is marked "full" and "1/2".

F

Gtr 4 tacet

*E7#9

8va

Gtr 1

w/ dist. & wah-wah

let ring

grad. release

full

full

full

full

full

full

2

2

full

* Chords implied by organ.

A9/C#

8va

grad. slides

L.H. slide

E7#9

8va

C#m

loco

grad slides

L.H. slide

*R.H. slide

grad. slides

L.H. slide

*Trill in 12th pos. on ② & ③ while pitch shifting w/ R.H. slide throughout

B

A

E7#9

L.H. slide

full

L.H. slide

grad. slide

w/ chorus

let ① ring

* Fret ③ w/ L.H. index finger

B7#9

E7#9

E7

Gtr. 1 (clean)

let ① ring

let ring

L.H. slide

Gtr. 2

divisi

1/4

Gtr. 4 w/ Rhy Fig. 1, simile

E7

A9

Gtr. 1

Gtr. 2

Gtr. 3
divisi

P.M. on (4)

E7 E7#9 E7 C#m

8va

loco

mf

f

Gtr. 3 & 4 locos

A7 A#7 N.C.

8va

loco

full

Gtr. 2

Gtr. 3
divisi

E7

B7

F2

E

The musical score is for the song "The Wind" by George Gershwin. It is written in 4/4 time and the key of D major (indicated by two sharps: F# and C#). The score is divided into two main sections: a piano introduction and a vocal melody.

Piano Introduction: The first section is a piano introduction. It begins with a treble clef and a key signature of two sharps. The melody is written on a single staff. The first measure contains a half note D4, followed by a quarter note E4, a quarter note F#4, and a quarter note G4. The second measure contains a half note A4, followed by a quarter note B4, a quarter note C5, and a quarter note D5. The third measure contains a half note E5, followed by a quarter note F#5, a quarter note G5, and a quarter note A5. The fourth measure contains a half note B5, followed by a quarter note C6, a quarter note D6, and a quarter note E6. The fifth measure contains a half note F#6, followed by a quarter note G6, a quarter note A6, and a quarter note B6. The sixth measure contains a half note C7, followed by a quarter note D7, a quarter note E7, and a quarter note F#7. The seventh measure contains a half note G7, followed by a quarter note A7, a quarter note B7, and a quarter note C8. The eighth measure contains a half note D8, followed by a quarter note E8, a quarter note F#8, and a quarter note G8. The ninth measure contains a half note A8, followed by a quarter note B8, a quarter note C9, and a quarter note D9. The tenth measure contains a half note E9, followed by a quarter note F#9, a quarter note G9, and a quarter note A9. The eleventh measure contains a half note B9, followed by a quarter note C10, a quarter note D10, and a quarter note E10. The twelfth measure contains a half note F#10, followed by a quarter note G10, a quarter note A10, and a quarter note B10. The thirteenth measure contains a half note C11, followed by a quarter note D11, a quarter note E11, and a quarter note F#11. The fourteenth measure contains a half note G11, followed by a quarter note A11, a quarter note B11, and a quarter note C12. The fifteenth measure contains a half note D12, followed by a quarter note E12, a quarter note F#12, and a quarter note G12. The sixteenth measure contains a half note A12, followed by a quarter note B12, a quarter note C13, and a quarter note D13. The seventeenth measure contains a half note E13, followed by a quarter note F#13, a quarter note G13, and a quarter note A13. The eighteenth measure contains a half note B13, followed by a quarter note C14, a quarter note D14, and a quarter note E14. The nineteenth measure contains a half note F#14, followed by a quarter note G14, a quarter note A14, and a quarter note B14. The twentieth measure contains a half note C15, followed by a quarter note D15, a quarter note E15, and a quarter note F#15. The twenty-first measure contains a half note G15, followed by a quarter note A15, a quarter note B15, and a quarter note C16. The twenty-second measure contains a half note D16, followed by a quarter note E16, a quarter note F#16, and a quarter note G16. The twenty-third measure contains a half note A16, followed by a quarter note B16, a quarter note C17, and a quarter note D17. The twenty-fourth measure contains a half note E17, followed by a quarter note F#17, a quarter note G17, and a quarter note A17. The twenty-fifth measure contains a half note B17, followed by a quarter note C18, a quarter note D18, and a quarter note E18. The twenty-sixth measure contains a half note C19, followed by a quarter note D19, a quarter note E19, and a quarter note F#19. The twenty-seventh measure contains a half note G19, followed by a quarter note A19, a quarter note B19, and a quarter note C20. The twenty-eighth measure contains a half note D20, followed by a quarter note E20, a quarter note F#20, and a quarter note G20. The twenty-ninth measure contains a half note A20, followed by a quarter note B20, a quarter note C21, and a quarter note D21. The thirtieth measure contains a half note E21, followed by a quarter note F#21, a quarter note G21, and a quarter note A21. The thirty-first measure contains a half note B21, followed by a quarter note C22, a quarter note D22, and a quarter note E22. The thirty-second measure contains a half note C23, followed by a quarter note D23, a quarter note E23, and a quarter note F#23. The thirty-third measure contains a half note G23, followed by a quarter note A23, a quarter note B23, and a quarter note C24. The thirty-fourth measure contains a half note D24, followed by a quarter note E24, a quarter note F#24, and a quarter note G24. The thirty-fifth measure contains a half note A24, followed by a quarter note B24, a quarter note C25, and a quarter note D25. The thirty-sixth measure contains a half note E25, followed by a quarter note F#25, a quarter note G25, and a quarter note A25. The thirty-seventh measure contains a half note B25, followed by a quarter note C26, a quarter note D26, and a quarter note E26. The thirty-eighth measure contains a half note C27, followed by a quarter note D27, a quarter note E27, and a quarter note F#27. The thirty-ninth measure contains a half note G27, followed by a quarter note A27, a quarter note B27, and a quarter note C28. The fortieth measure contains a half note D28, followed by a quarter note E28, a quarter note F#28, and a quarter note G28. The forty-first measure contains a half note A28, followed by a quarter note B28, a quarter note C29, and a quarter note D29. The forty-second measure contains a half note E29, followed by a quarter note F#29, a quarter note G29, and a quarter note A29. The forty-third measure contains a half note B29, followed by a quarter note C30, a quarter note D30, and a quarter note E30. The forty-fourth measure contains a half note C31, followed by a quarter note D31, a quarter note E31, and a quarter note F#31. The forty-fifth measure contains a half note G31, followed by a quarter note A31, a quarter note B31, and a quarter note C32. The forty-sixth measure contains a half note D32, followed by a quarter note E32, a quarter note F#32, and a quarter note G32. The forty-seventh measure contains a half note A32, followed by a quarter note B32, a quarter note C33, and a quarter note D33. The forty-eighth measure contains a half note E33, followed by a quarter note F#33, a quarter note G33, and a quarter note A33. The forty-ninth measure contains a half note B33, followed by a quarter note C34, a quarter note D34, and a quarter note E34. The fiftieth measure contains a half note C35, followed by a quarter note D35, a quarter note E35, and a quarter note F#35. The fifty-first measure contains a half note G35, followed by a quarter note A35, a quarter note B35, and a quarter note C36. The fifty-second measure contains a half note D36, followed by a quarter note E36, a quarter note F#36, and a quarter note G36. The fifty-third measure contains a half note A36, followed by a quarter note B36, a quarter note C37, and a quarter note D37. The fifty-fourth measure contains a half note E37, followed by a quarter note F#37, a quarter note G37, and a quarter note A37. The fifty-fifth measure contains a half note B37, followed by a quarter note C38, a quarter note D38, and a quarter note E38. The fifty-sixth measure contains a half note C39, followed by a quarter note D39, a quarter note E39, and a quarter note F#39. The fifty-seventh measure contains a half note G39, followed by a quarter note A39, a quarter note B39, and a quarter note C40. The fifty-eighth measure contains a half note D40, followed by a quarter note E40, a quarter note F#40, and a quarter note G40. The fifty-ninth measure contains a half note A40, followed by a quarter note B40, a quarter note C41, and a quarter note D41. The sixtieth measure contains a half note E41, followed by a quarter note F#41, a quarter note G41, and a quarter note A41. The sixty-first measure contains a half note B41, followed by a quarter note C42, a quarter note D42, and a quarter note E42. The sixty-second measure contains a half note C43, followed by a quarter note D43, a quarter note E43, and a quarter note F#43. The sixty-third measure contains a half note G43, followed by a quarter note A43, a quarter note B43, and a quarter note C44. The sixty-fourth measure contains a half note D44, followed by a quarter note E44, a quarter note F#44, and a quarter note G44. The sixty-fifth measure contains a half note A44, followed by a quarter note B44, a quarter note C45, and a quarter note D45. The sixty-sixth measure contains a half note E45, followed by a quarter note F#45, a quarter note G45, and a quarter note A45. The sixty-seventh measure contains a half note B45, followed by a quarter note C46, a quarter note D46, and a quarter note E46. The sixty-eighth measure contains a half note C47, followed by a quarter note D47, a quarter note E47, and a quarter note F#47. The sixty-ninth measure contains a half note G47, followed by a quarter note A47, a quarter note B47, and a quarter note C48. The seventieth measure contains a half note D48, followed by a quarter note E48, a quarter note F#48, and a quarter note G48. The seventy-first measure contains a half note A48, followed by a quarter note B48, a quarter note C49, and a quarter note D49. The seventy-second measure contains a half note E49, followed by a quarter note F#49, a quarter note G49, and a quarter note A49. The seventy-third measure contains a half note B49, followed by a quarter note C50, a quarter note D50, and a quarter note E50. The seventy-fourth measure contains a half note C51, followed by a quarter note D51, a quarter note E51, and a quarter note F#51. The seventy-fifth measure contains a half note G51, followed by a quarter note A51, a quarter note B51, and a quarter note C52. The seventy-sixth measure contains a half note D52, followed by a quarter note E52, a quarter note F#52, and a quarter note G52. The seventy-seventh measure contains a half note A52, followed by a quarter note B52, a quarter note C53, and a quarter note D53. The seventy-eighth measure contains a half note E53, followed by a quarter note F#53, a quarter note G53, and a quarter note A53. The seventy-ninth measure contains a half note B53, followed by a quarter note C54, a quarter note D54, and a quarter note E54. The eightieth measure contains a half note C55, followed by a quarter note D55, a quarter note E55, and a quarter note F#55. The eighty-first measure contains a half note G55, followed by a quarter note A55, a quarter note B55, and a quarter note C56. The eighty-second measure contains a half note D56, followed by a quarter note E56, a quarter note F#56, and a quarter note G56. The eighty-third measure contains a half note A56, followed by a quarter note B56, a quarter note C57, and a quarter note D57. The eighty-fourth measure contains a half note E57, followed by a quarter note F#57, a quarter note G57, and a quarter note A57. The eighty-fifth measure contains a half note B57, followed by a quarter note C58, a quarter note D58, and a quarter note E58. The eighty-sixth measure contains a half note C59, followed by a quarter note D59, a quarter note E59, and a quarter note F#59. The eighty-seventh measure contains a half note G59, followed by a quarter note A59, a quarter note B59, and a quarter note C60. The eighty-eighth measure contains a half note D60, followed by a quarter note E60, a quarter note F#60, and a quarter note G60. The eighty-ninth measure contains a half note A60, followed by a quarter note B60, a quarter note C61, and a quarter note D61. The ninetieth measure contains a half note E61, followed by a quarter note F#61, a quarter note G61, and a quarter note A61. The hundredth measure contains a half note B61, followed by a quarter note C62, a quarter note D62, and a quarter note E62. The hundred and first measure contains a half note C63, followed by a quarter note D63, a quarter note E63, and a quarter note F#63. The hundred and second measure contains a half note G63, followed by a quarter note A63, a quarter note B63, and a quarter note C64. The hundred and third measure contains a half note D64, followed by a quarter note E64, a quarter note F#64, and a quarter note G64. The hundred and fourth measure contains a half note A64, followed by a quarter note B64, a quarter note C65, and a quarter note D65. The hundred and fifth measure contains a half note E65, followed by a quarter note F#65, a quarter note G65, and a quarter note A65. The hundred and sixth measure contains a half note B65, followed by a quarter note C66, a quarter note D66, and a quarter note E66. The hundred and seventh measure contains a half note C67, followed by a quarter note D67, a quarter note E67, and a quarter note F#67. The hundred and eighth measure contains a half note G67, followed by a quarter note A67, a quarter note B67, and a quarter note C68. The hundred and ninth measure contains a half note D68, followed by a quarter note E68, a quarter note F#68, and a quarter note G68. The hundred and tenth measure contains a half note A68, followed by a quarter note B68, a quarter note C69, and a quarter note D69. The hundred and eleventh measure contains a half note E69, followed by a quarter note F#69, a quarter note G69, and a quarter note A69. The hundred and twelfth measure contains a half note B69, followed by a quarter note C70, a quarter note D70, and a quarter note E70. The hundred and thirteenth measure contains a half note C71, followed by a quarter note D71, a quarter note E71, and a quarter note F#71. The hundred and fourteenth measure contains a half note G71, followed by a quarter note A71, a quarter note B71, and a quarter note C72. The hundred and fifteenth measure contains a half note D72, followed by a quarter note E72, a quarter note F#72, and a quarter note G72. The hundred and sixteenth measure contains a half note A72, followed by a quarter note B72, a quarter note C73, and a quarter note D73. The hundred and seventeenth measure contains a

H

Our 4; w/ Rhy Fig. 2, str 1c

Chr 1

G5 E G5 F

let ring

full

full full

The musical notation for the 'let ring' section is divided into four measures, each corresponding to a different chord: A5, B5, C5, and D5. Each measure features a guitar-specific notation on a five-line staff. The notation includes a 'full hold bend' instruction with a dashed line indicating the bend's duration. The notes are marked with fingerings: 0, 2, 4, 5, and 6. The rhythm is indicated by a 7/8 time signature and a series of eighth and quarter notes.

Gtr 1

A5 B5 C5 D5

f

Gtr 2

Gtr 4

A5 B5 C5 D5

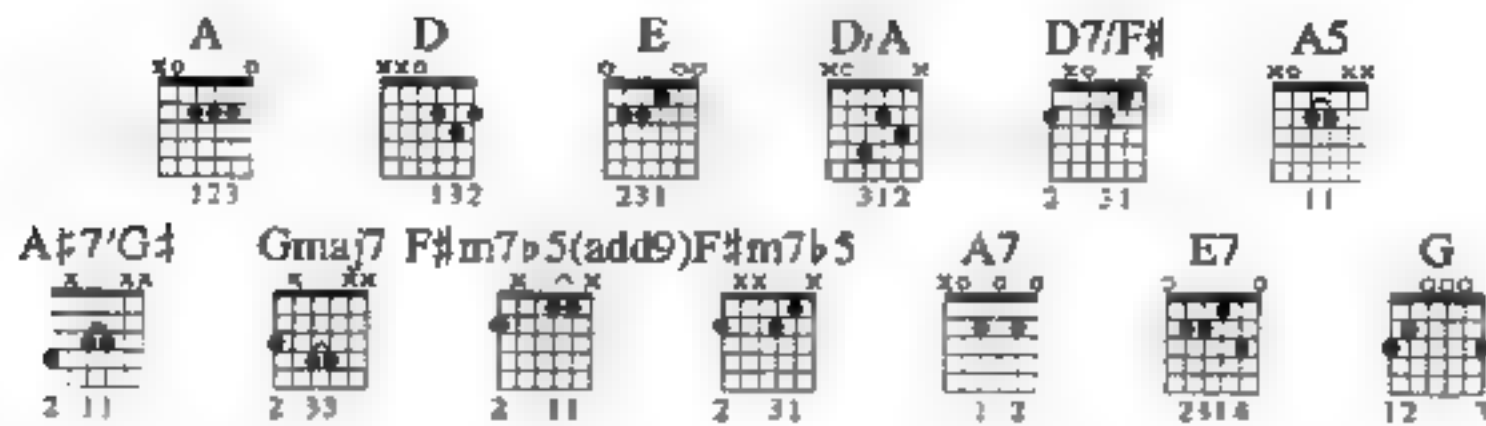
Gtr 3: w Full

f

Menage: The Beak/The Claw

The Claw

By Jerry Reed



B

Half-Time Country Bop ♩ = 134

Qtr. 1 N.C.

T
A
B

A
Rhy. Fig. 1

Qtr. 2
(acous.)

mf

let ring throughout

A

E

D

A

N.C.

End Rhy. Fig. 1

Gtr 2: w/ Rhy Fig. 1, solo

A

C

Gtr 2: w Rhy Fig 1, simile

A

E

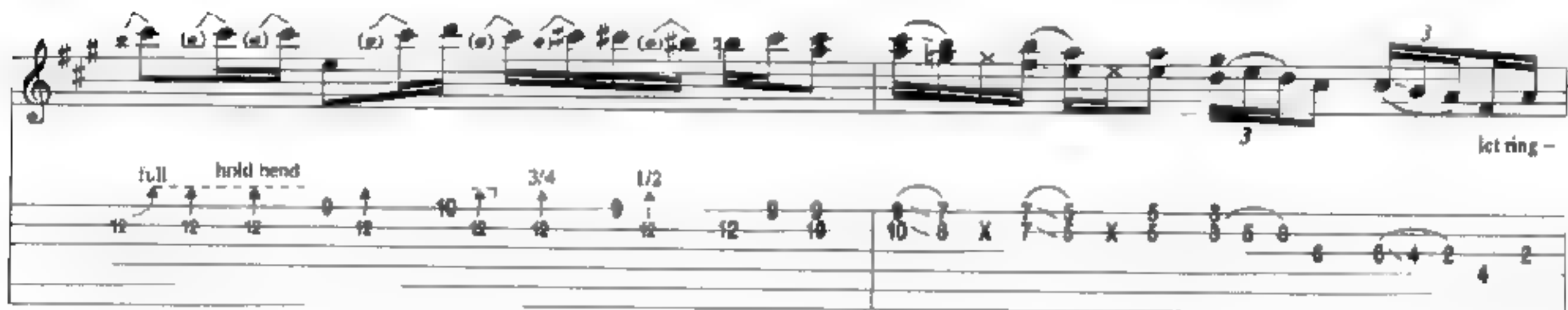
DA

E

Gtr 2



A

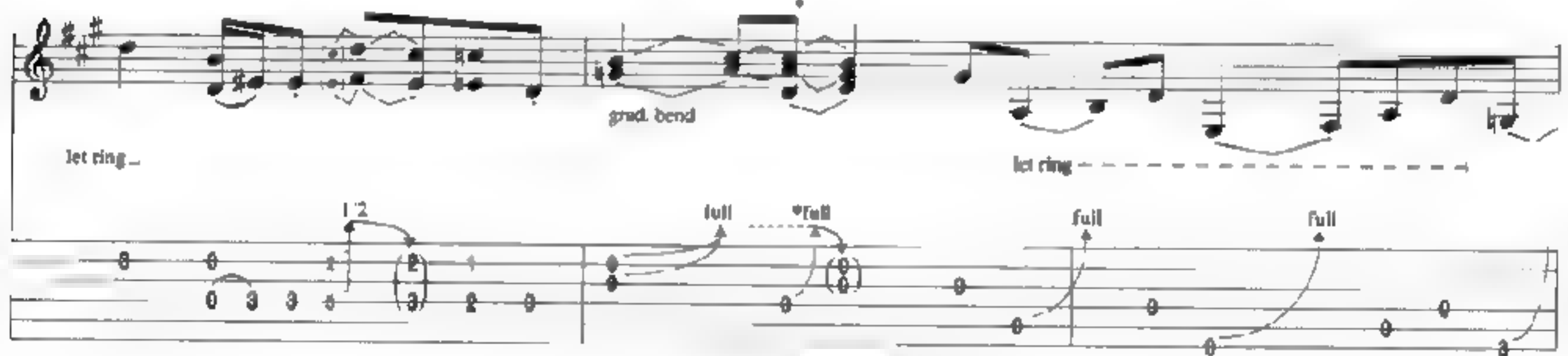


D

A

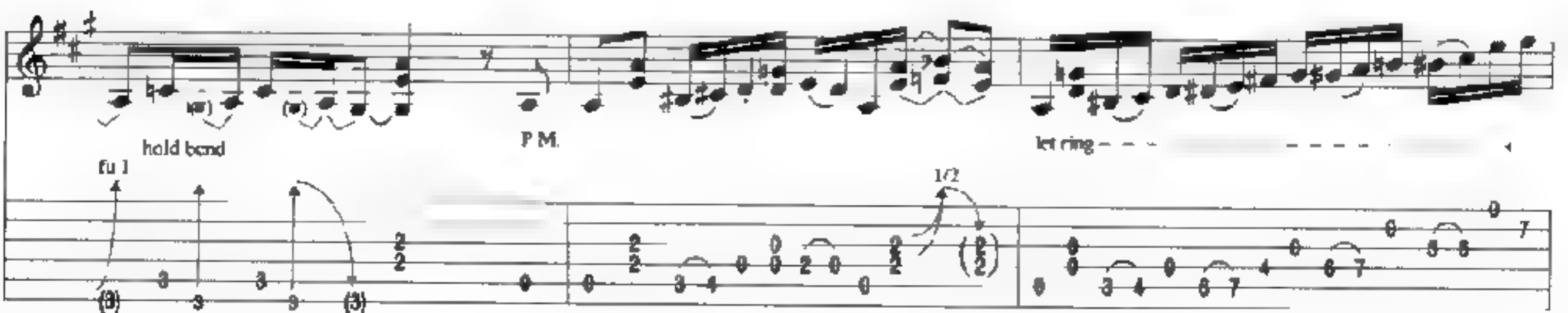
E

D



*Behind-the-rat variety
contrary motion bend.

A



D A E D7/F#

let ring let ring grad. slide let ring

A D

let ring let ring let ring let ring

full hold bend full hold bend full hold bend

1/2 3/4

A5 A#7/G# Cmaj7 F#m7b5(add9)E

let ring throughout

D7/F# A7 E7 D7/F#

grad. release full 1/2 full hold bend full hold bend 1/2 full 1/2

P.M.

*Downsterned notes played with pick throughout

DGtr 2 tacet
N.C.(A7)

Gtr 1

(D7add4)

(A7)

f

full

full

1/2

Gtr 3 (elec.) John Jorgenson

mf
w/slide

grad. slide

(E₇)

(D7/F#)

(A7)

(D7/F#)

1/4

full

grad. slide

EGtr 2: w/ Rhy. Fig. 1, 2 4.5 times, simile
Gtr 3 tacet

(A7)

(E)

A

grad. slide

let ring

full

bold bend

D **A** **E** ***D/F#** **A**

let ring — — — let ring — — — let ring throughout

1/2

fall full

1/2

*Bass plays F#.

D *sva* **A**

3

1/4

full

full

full

full

E **D** **A**

Mva *loco*

full hold bend

full hold bend

full hold bend

D *sva* *loco* **A**

let ring — —

10 10 10 10 10 12

fall

1/2

1/4

E **D** **G**

Gtr 2

let ring

7 5 0

7 6 5 7 5 6 3 0 0 2

3 4 0 4 3 0 2 3 4 2 4 2

2 0 5 2 0 2 3 2 0 2 0

F Gtr 2 w/ Rhy Fig 1

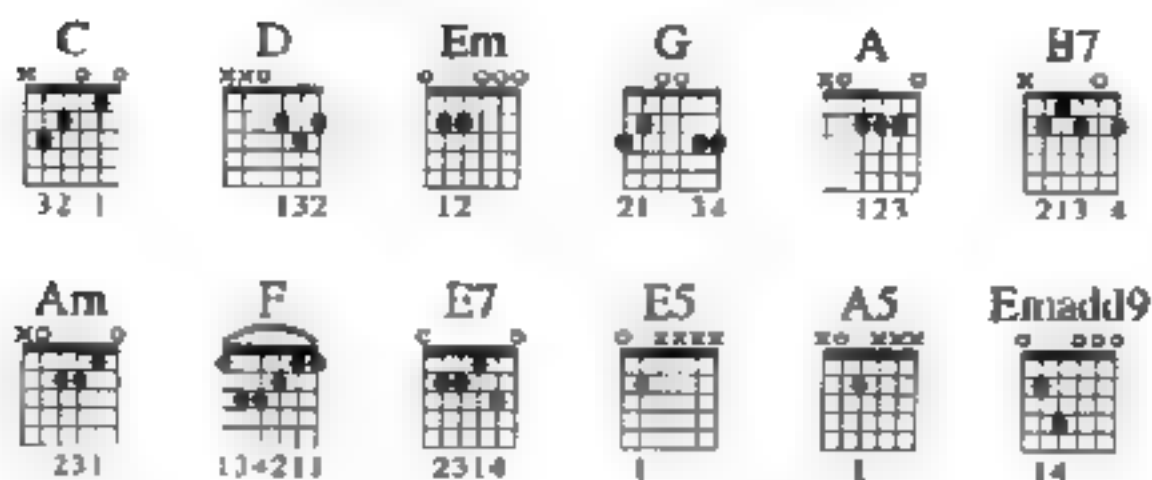
A

Gtr 2, w/Rhy. Fig. 1, 1st 4 meas. only

A Tempo

Hellecaster Theme

Written by John Jorgenson



A Intro

Freely (♩ = 64-80)

Gtrs 2 & 3
(elec. & acous.)

C

D

Em

A Tempo

*Gtr. 1 (6 str. bass)

8da

loco

rit.

accel

T
A
B

0 2 3 5 7 5 6 7 5 4 (4) 0

2 2 3 2 0

*Tuned octave lower than guitar
and played with a pick throughout.
All other gtrs. in standard tuning.



Moderate Double-Time Feel ♩ = 120

Fm

G

A

C

D

Gtr. 3

Gtr. 1

0 2 5 0 3 0 0 2 0 2

0 0 0 3 2 0 0 3 5 0 3 6 7 1/2

7 1/2 7 (7) (7) 0 3 0 3 2 0 3

Gtr. 2

w/tremolo effect

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Em

G

A

C

D

B7

First system of a musical score for guitar. It includes a guitar tablature staff with fret numbers (0, 2, 3, 5, 7) and a standard musical staff with a treble clef and a key signature of one sharp (F#). The system is divided into three measures. The first measure contains a guitar riff and a melodic line. The second measure contains a guitar riff and a melodic line. The third measure contains a guitar riff and a melodic line. The guitar tablature staff is positioned below the standard musical staff.

Em

G

A

C

D

Second system of a musical score for guitar. It includes a guitar tablature staff with fret numbers (0, 2, 3, 5, 7) and a standard musical staff with a treble clef and a key signature of one sharp (F#). The system is divided into three measures. The first measure contains a guitar riff and a melodic line. The second measure contains a guitar riff and a melodic line. The third measure contains a guitar riff and a melodic line. The guitar tablature staff is positioned below the standard musical staff.

Em G A C D Em

swing throughout

Gtr. 1

Gtr. 4
divis.

let ring

C Guitar Solo (WBI Ray)

Gtr. 1 tacet

G D C

Gtrs.
2 & 3

Gtr. 4

w/ B bender throughout

let ring - - -

let ring - - - let ring - - - let ring - - -

let ring - - - - -

let ring

D G D

let ring - - - let ring - - -

let ring - - - - - let ring - - - - -

w/ slide - - - - -

*Slant bar technique
with slide worn on
ring finger.

D

C

B7

Em

G

(cont. strum simile)

Gtr. 4

Gtr. 1 (coll' 8va)

w/ slide -

slight P.M. - - - - -

*Gtr. 1 (Gtr. 4 coll' 8va)
divisi*Dbl'd. an octave higher
by another gtr. using same
positions (See TAB).

A

C

D

Em

G

A

C

D

Em

E Guitar Solo

Gtr. 1

Gtr. 5

Am

C

Gtr. 5
divisi

full

hold bend

D

F

G

Am

C

8va

full

full

D F G E7

loco

full

Gtr. 5 *(loco)*

Gtr. 1 *divisi* *full*

Bb *full*

F Guitar Solo

Am C D F

Gtr. 5 *tacet*

Gtr. 1 *loco*

Bb

$\frac{1}{2}$

G Am C D

loco

Bb

G Guitar Solo (Jerry Donahue)

F G Am C

Gtr. 6

Gtr. 1 *divisi*

full

G F G C

let ring

let ring

let ring

let ring

full

full

hold bend

full *hold bend*

G F B7 Gtr. 1 (Gtr. 4 coll' 8va)

let ring — — — — — let ring — — — — — let ring — — — — — let ring — — — — —

Fretboard diagram for measures 1-4:

Measure 1: 7-9 7 9 8 7 9 7 5 4 5 9-5 5 4

Measure 2: 7 8 5 8 5 7 5 4 5 7 5 6

Measure 3: 7 0 4 2 0 2 0 0 3 0 3 2 0 3

Measure 4: 2

H Em G A C D

1/2

Fretboard diagram for measures 5-8:

Measure 5: 0 3 5 0 0 0 4 2 0

Measure 6: 2 0 3 0 3 2 0 3

Measure 7: 0 3 5 0 3 5 6

Measure 8: 7 7 7 0 3 0 3 2 0 0

Em G A C D

Fretboard diagram for measures 9-12:

Measure 9: 0 3 5 0 3 0 3 0 2 0 0

Measure 10: 2 2 0

Measure 11: 1 3 5 3 6 3 2

Measure 12: 3

Em G A N.C. C D Em E5 G A5

Gtr. 1 (coll' 8va)

Gtr. 2 & 3

Gtr. 5

Gtr. 1 divisi

Gtr. 2

Gtr. 1

loco

8ba

coll' 8va

Fretboard diagram for measures 13-16:

Measure 13: 0 5 (5) 2 0

Measure 14: 1 0 5 3 5 3 7 3

Measure 15: 0

Measure 16: 2 0

C D Em N.C. Em(add9)

loco

8ba

Fretboard diagram for measures 17-20:

Measure 17: 1 3 5 3 5 3 2 3

Measure 18: 7 0 5 0 2 0 2 3 2 0 0 0 3 0 0 2 0

Measure 19: 2 0 2 1 0 0 2 1 0

Measure 20: 0 0 4 2 0